

**BERTRAM WINTHROPE.**

A distinguished, stylish man. High class theatrical producer. About 40 years of age.

**CRANFORD KENT**

**RUTH CANE.**

Strelsa's sister. Young and pretty. Spoiled, selfish and a typical flapper type.

**BETTY MORRISSEY**

**MRS. CANE.**

Her mother. Sweet-faced, elderly.

**FLORENCE LEE**

**TOM POWERS.**

A likeable youth whose father is rich.

**CHARLES CRUZ**

VIRTUE'S REVOLT.

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by  
FREDERIC CHAPIN.

CAST OF CHARACTERS.

STRELSA CANE

EDITH THORNTON.

STEVE MARBRIDGE.

A fine type of westerner, yet  
with the culture of the east.  
About 35 years of age.

Niles Welch

ELTON MARBRIDGE.

His younger brother. About  
25 years of age. A waster  
and profligate in money  
and women.

EDDIE PHILLIPS

well kept.

(1 day)

Mrs. Mulligan.

Typical cheap boarding house  
mistress.

LOUISE CARVER

(1 day)

Lawyer.

Elderly man, such as would  
handle the Marbridge estate.

MELBOURNE McDOWELL

(1 day)

Togo.

Jap butler. good actor.

(2 days)

FRANK YONAMINE

Doorman in uniform.

(1 day)-----

Butler Dignified.

(1 day)-----

Colored boy and colored girl.  
Comedy.

(1 day)-----

Stage door tender. Elderly.

(1 day)-----

1 chauffeur in uniform. Swell.

(1 day)-----

2 husky expressmen. Comedy

(1 day)-----

delivery boy on bicycle.

(1 day)-----

BIT PARTS.

Imogene Murphy.  
Gum chewing, loud but  
good hearted show girl. (1 day)      JEAN DIANE

Prudence Marbridge.  
woman about 28. Refined,  
works in laundry and is  
the wife of Elton Marbridge.  
(1 day)      DORIS DAIR

Mr. Powers.  
Elderly, wealthy banker  
type. (2 days) -----

Mrs. Powers.  
Society matron, Younger than  
husband. (2 days) -----

FANNIE  
A striking looking vamp  
type Tall, dark richly  
dressed. Wears jewelry and  
shows gum, etc. of hair

NT VIEW OF COTTAGE IN COUNTRY. LAWN, FLOWERS, FENCE AND GATE.  
FRONT VIEW OF MARBRIDGE MANSION. CITY HOME. HANDSOME.  
SMALL TOWN STREET OR HIGHWAY. SMOOTH PAVEMENT FOR DANCING.  
(2 shots)

FRONT VIEW OF CITY BOARDING HOUSE WITH STEPS.

FRONT OF CAFE DANSANT WITH PORTICO IF POSSIBLE.

PARK BENCH.

STREET SCENE. NIGHT--RAIN STORM.

DRUG STORE. NIGHT ---RAIN STORM.

LAWN AND TERRACE OF POWER'S COUNTRY ESTATE. VERY HANDSOME.

STAGE DOOR. NIGHT.

WESTERN SHOT OF OILWELLS. LONG SHOT FOR ATMOSPHERE.

THEATRE STUFF----Stock.

AUTOS.

1 limousine with chauffeur. Rich  
2 roadsters. 3 taxis  
1 express wagon.



EXTRAS. About six wild girls and boys in summer attire.

INTERIOR SETS.

- 1 MARBRIDGE LIVING ROOM WITH STAIRCASE AND HALLWAY. RICH.
- 2 MARBRIDGE BEDROOM. RICH.
- 3 WINTHROPE'S APARTMENT. RICH.
- 4 STRELSA'S APARTMENT. RICH
- 5 STRELSA'S BOARDING HOUSE ROOM. Fairly nice. Not too cheap.
- 6 STRELSA'S STAGE DRESSING ROOM. Typical of star.
- 7 CORNER OF RUTH'S BEDROOM. Bed and window. Moonlight effect.

Telephone booth

Empty stage. Just some flats with door leading to dressing room.

Stage door with window and mail rack.-- chair.

Theatre shots from stock stuff.

SUBTITLE 3

Direction by

-----

photography by

-----

SUBTITLE 4

THE LIGHTS ARE LOWERED, THE CURTAIN RISES AND THE PLAY BEGINS, BUT LITTLE DO WE KNOW OF THE HEARTACHES AND PRIVATIONS SUFFERED BY THE PLAYERS THAT THEY MIGHT FIT THEMSELVES TO ENTERTAIN US.



SUBTITLE I

WILLIAM STEINER

Presents

EDITH THORNTON

in

VIRTUE'S REVOLT.

supported by

-----

and

-----

SUBTITLE 2

Story and adaptation

by

FREDERIC CHAPIN.

names her a contract and says--

SPOKEN  
TITLE 6

"SIGNED WITH GUS TUTTLE'S SHOW FOR FORTY WEEKS, FIFTY PER. THAT'S BETTER THAN STARVING IN THIS ROTTEN BURG. BETTER COME ALONG, HE'LL TAKE YOU TOO."

Strelsa stares at the contract, hands it back with a smile of congratulation and shakes her head slowly in the negative. She reaches for a towel draped across her knees, dries feet and slips into her slippers, then gets up and goes to window and looks out. Imogene has gone to bureau, removed her waist, kicked off her slippers, danced on one foot in relief as if her corn had been hurting, gets into her slippers and grabs a jar of cold cream from the bureau. She turns and while she starts to smear her face, she speaks---

SCENE 4

CLOSE SHOT ON IMOGENE AT BUREAU.  
She smears her face and speaks---

SPOKEN  
TITLE 7

"DON'T BE A FOOL. YOU HAVEN'T ANY MORE CHANCE IN THIS TOWN THAN A CELLULOID COLLAR IN HADES. STILL HOPING WINTHROPE WILL OFFER YOU THE LEAD IN HIS NEW PLAY?"

## SCENE 1

INTERIOR OF STRELSA'S ROOM IN BOARDING HOUSE.

IRIS IN on Strelsa's bare legs and feet, her dress pulled up to the knees. Her feet are in a wash basin of cold water to cool the throbbing muscles after a hard day's tramp looking for an engagement. Her hand appears and rubs the ankle of on foot tenderly.

SUBTITLE 5 STRELSA CAME, AFTER THREE YEARS' STAGE EXPERIENCE IN STOCK FINDS THAT SHE IS UNKNOWN AND UNWANTED IN THE BIG CITY OF DRAMA.

EDITH THORNTON.

## SCENE 2

CLOSE SHOT ON STRELSA.

She is leaning over rubbing her ankle, straightens up and sighs in relief. One of those "Ohboy" looks. It is hot outside and inside room. She picks up a fan and fans herself vigorously. She is attired in a nice kimona.

## SCENE 3

WIDE SHOT ON ROOM.

A typical boarding house room with double brass bed, bureau, sofa, one arm chair and two smaller chairs. Table, two trunks. Paste theatrical label on trunk. A slight breeze blows cheap curtain inwardly. Strelsa's stocking and waist on sofa, slippers beside her and perhaps a string hung from two hooks with stockings hung up to dry. Imogene Murphy enters and goes to Strelsa with a whoop of joy. She chews gum, comes to Strelsa in the foreground and

SPOKEN  
TITLE 10

"IF HE WOULD ONLY HEAR ME READ THE LINES, I KNOW I COULD IMPRESS HIM."

Speaks this earnestly and with conviction. Imogene sniffs and replies----

SPOKEN  
TITLE 11

"HE WOULDN'T HEAR A WORD. HE'D BE LAMPING YOUR ANKLES."

Strelsa laughs and then her lips compress as she says---

SPOKEN  
TITLE 12

"I WON'T BURY MYSELF IN A CHEAP ROADSHOW. I'LL LAND A PART IN THIS TOWN---WATCH ME."

Imogene shrugs her shoulders and goes out of scene. Strelsa reaches out on the window sill and gets a half bottle of milk, turns towards room, cut to

## SCENE 8

WIDE SHOT OF BOARDING HOUSE ROOM.

Imogene is busy wiping the cold cream off her face at the bureau, Strelsa gets a box of Unedas and brings them down to table in

SCENE 5 CLOSE SHOT ON STRELSA AT WINDOW.  
She turns and smiles half wistfully and replies--

SPOKEN "THE PIECE WAS A BIG HIT IN LONDON. I'VE MEMORIZED THE LINES AND  
TITLE 8 I KNOW I CAN PLAY THE PART. BUT HE REFUSES TO EVEN SEE ME."

SCENE 6 CLOSE SHOT ON IMOGENE AT BUREAU.  
SHE is smearing her face up more, pauses and turns, speaking,

SPOKEN "LISTEN DEARIE. THAT MAN IS A LOVE-BUG---THE CHAMPION GIRL  
TITLE 9 HOUND OF THE TOWN. IF HE GAVE YOU THAT PART THERE'D BE A STRING  
TO IT."

Imogene advances towards Strelsa, rubbing her smeared face  
vigourously.

SCENE 7 SEMI CLOSE SHOT ON STRELSA.  
Imogene comes into the scene. Strelsa speaks.

Imogene says, you might have killed  
them". Imogene sighs in relief, then tells Strelsa to get a move  
on her and get dressed, they are going out for a feed. Strelsa  
shakes her head but it is only a half hearted refusal. Imogene  
shoves her out of scene and follows. Cut to

SCENE 11 WIDE SHOT OF BOARDING HOUSE ROOM.  
Strelsa smiles, she will go. She hurries over to the sofa and  
starts to put on her stockings while Imogene goes to a closet and  
takes out a dress. Enough of this to intrigue, then  
FADE OUT.

SUBTITLE FOR THREE YEARS STRELSA HAD SCRIMPED AND SAVED. A COTTAGE FOR  
14 HER MOTHER AND SISTER WAS THE RESULT.

SCENE 12 EXTERIOR SHOT OF COTTAGE.  
Mrs. Cane stands at the gate with a letter in her hands, the  
postman apparently having just passed by.

SUBTITLE 15 STRELSA'S MOTHER, AS SWEET AND OLD-FASHIONED AS THE SCENT OF  
LAVENDER.

SCENE 13 CLOSE SHOT ON MRS. CANE AT GATE.  
She reads the letter, looks up and sighs. She is worried about  
her daughter. She reads letter again.



Scene 8  
Cont'd.

in foreground. She sits down and opens the box. Imogene turns, sees her and crosses over to her, stands gazing down at the milk and crackers with contempt and speaks,

SPOKEN  
TITLE 13

"I VAMPED TWENTY BUCKS OUT OF GUS IN ADVANCE. SLIP INTO SOMETHING COOL AND WE'LL GIVE OUR STOMACHS A REAL SURPRISE."

Strelsa looks up and thanks her, says she will make out nicely. Imogene reaches over, picks up the bottle of milk, smells it and says "it's sour anyway." Then she crosses to the window and calmly tosses it out. Strelsa leaps to her feet in consternation and cries out "look out". Imogene gasps as she realized what she has done. Cut to

SCENE 9

EXTERIOR SHOT OF BACK ALLEY.

A colored boy and his girl are seated on a fence. He is kissing her. The milk bottle crashes and breaks against the fence and the two go over backwards like a shot.

SCENE 10

INT. SHOT OF BOARDING HOUSE ROOM.

Semi closeup of Strelsa and Imogene looking out the window and laughing. Then turn and Strelsa says "Hurry, hurry, hurry."

SUBTITLE  
16

RUTH CANE'S MOTTO  
LET'S GO.

BETTY MORRISSEY  
-----

SCENE 16

CLOSE SHOT ON RUTH IN CAR.

She is laughing, takes a sip from the flask, makes a grim face as if it tasted bad, takes a puff from the cigarette and almost chokes. Then she calls to her friends and proposes a dance.

SCENE 17

WIDE SHOT OF AUTO PARTY.

They all pile out of the machine. One boy produces a cuk and sits on the running board of the car and plays while the others pair off and dance on the smooth highway. They do all the dips and bends, the wriggles and side steps that would put them off the floor of any first class dance hall. Tom Powers in his snappy roadster drives up and watches the party with a smile.

SUBTITLE  
17

TOM POWERS GAZES UPON THE PRETTY FACE OF THE GIRL HE IS GOING TO MARRY, MAYBE IF HE KNEW IT, HE'D STEP ON THE GAS.

SCENE 18

CLOSE SHOT ON TOM POWERS IN CAR.

He smiles and then turns and sees Ruth. His expression changes as he sees her.

INSERT

LETTER.

and I hope you will be able to  
do without a money order this time.  
I find it harder than I thought to  
get an engagement but I'll succeed,  
never fear. Love to you and Ruth,  
my darling mother

Strelsa.

Mrs. Cane wonders where Ruth is and looks up and down the street.

SCENE 14

EXTERIOR SHOT OF HIGHWAY.

A touring car dashes by loaded with young high school boys and girls. Ruth is among them.

SCENE 15

EXTERIOR SHOT OF HIGHWAY. (concrete)

The car dashes up and stops in the foreground. The boys light cigarettes, offer them to the girls, some accept. Then one young man produces a flask and passes it around. When Ruth gets the flask in one hand and a cigarette in the other---

SCENE 23

FLASH SHOT OF BOYS AND GIRLS WATCHING AND LAUGHING.

BACK TO SEMI CLOSEUP OF TOM AND RUTH.

Ruth repeats her invitation. Tom reaches out, grabs her and drags her into the seat beside him and starts off.

SCENE 24

WIDE SHOT OF SCENE FROM ANOTHER ANGLE.

The boys and girls look after the fast disappearing car in amazement. Ruth in a huddle on the seat, her silken legs in the air.

SCENE 25

CLOSE SHOT ON RUTH AND TOM IN CAR. Camera moving

She finally manages to get straightened out, then looks up at him half indignantly and speaks--

SPOKEN

TITLE 19

"SAY---MR. KIDNAPPER, WHAT'S THE BIG IDEA?"

Tom glances at her and says---

SPOKEN

TITLE 20

"POINT OUT YOUR HOUSE AND I'LL RECOMMEND A SWITCH APPLIED WHERE NATURE PROVIDED FOR IT."

SCENE 19      CLOSE SHOT OF RUTH DANCING.  
She has her cigarette in her hand and sees Tom. She hesitates and throws the cigarette away and her expression also changes for an instant. Then her spirit of mischievousness rises and she breaks away from her partner and runs to car.

SCENE 20      SEMI CLOSE SHOT ON CAR.  
Ruth runs up and mounts the running boards, leans over towards him tantalizingly.

SCENE 21      CLOSE SHOT OF RUTH.  
She speaks

SPOKEN  
TITLE 18      "WANNA DANCE, LITTLE BOY?"

SCENE 22      CLOSE SHOT ON TOM.  
He smiles back at her, then his face grows stern as he glances at the crowd.

Her mother chides her for being so selfish. Suggests that no doubt Strelsa needs every cent right now to carry her along until she gets an engagement. She takes the box away from Ruth, hands it to the boy and tells him to take it back to the store. The boy leaves. Ruth is ready to cry with rage and vexation.

SCENE 29      SEMI CLOSE SHOT ON TOM IN CAR.  
He listens and watches the scene. Then he gets out and starts for the gate. On his way he picks up a switch and carries it with him.

SCENE 30      SEMI CLOSE SHOT ON MRS. CANE AND RUTH.  
She stamps her foot in rage and runs into the house. Tom steps up and hands Mrs. Cane the switch with a nod of understanding. She takes the switch in astonishment as he leaves. Then she starts to smile-- starts for the house, hesitates and looks back at Tom.

SCENE 31      CLOSE SHOT ON TOM IN CAR.  
He nods to her as if to say, "go to it, she needs it."

SCENE 32      CLOSE SHOT ON MRS. CANE.  
She nods back as if to say, "I'll do it." Then turns and starts for the house with a look of determination.



Scene 25  
Cont'd

Ruth looks up at him poutingly and says, "think you're funny, don't you?" Tom admits that maybe he is. Then she sits back in her seat and steals a look at him. She smiles, for Tom is good to look at.

SCENE 26

MEDIUM CLOSE SHOT ON MRS. CANE AT GATE.  
A boy on a bicycle rides up with a box containing a new dress for Ruth. On it is a big tag with letters C.O.D. He hands it to Mrs. Cane but she starts to hand it back to him when Tom and Ruth drive up. She leaps out and runs to her mother. She has seen the box. Cut to

SCENE 27

SEMI CLOSE SHOT ON MRS. CANE, RUTH AND BOY.  
Ruth cries out, "my new dress" and grabs for the box but her mother stops her and hands her Strelsa's letter.

SCENE 28

CLOSE SHOT ON RUTH READING LETTER.  
As she sees there is no money, she becomes angry, looks up and speaks--

SPOKEN  
TITLE 22

"THE MEAN OLD THING. SHE KNOWS I NEED A NEW DRESS. I'LL BET SHE'S HAVING A GOOD TIME AND USING MONEY SHE OUGHT TO SEND US "

SPOKEN  
TITLE 24

"HALF YOUR FATHER'S ESTATE PASSES INTO YOUR CONTROL TO-DAY. BUT YOUR BROTHER STEVE WILL HAVE TO COME EAST AND SIGN THE PAPERS AS EXECUTOR."

Elton smiles. It is all a matter of course with him. He says--

SPOKEN  
TITLE 25

"I'LL WIRE STEVE TO-DAY. AND BELIEVE ME, I'LL BE GLAD TO BE MY OWN FINANCIAL BOSS-- ALTHOUGH HE HAS BEEN LIBERAL AT THAT.

The lawyer than takes out a check from his pocket and hands it to Elton. He says--

SPOKEN TITLE 26  
"YOUR WIFE REFUSED TO ACCEPT MONEY FROM YOU. SHE IS BITTER AND SEEMS BROKEN IN SPIRIT AND HEALTH. I FOUND HER WORKING IN A LAUNDRY."

Elton stares at the check and frowns. He is disappointed---her refusal to take his money prevents him from appeasing his conscience for being such a rotter towards her. he sighs--- then shrugs his shoulders and slowly tears the check into pieces and drops them into an ash tray. He speaks--

SCENE 33      WIDE SHOT OF SCENE.  
Tom laughs and drives away. Mrs. Cane seen entering house with switch. FADE OUT.

SUBTITLE      THE MARBRIDGE MANSION.  
23

SCENE 34      EXTERIOR SHOT OF BEAUTIFUL HOME.  
Dissolve to

SCENE 35      INTERIOR SHOT OF MARBRIDGE MANSION.  
The family lawyer is ushered into the room by the butler as Elton Marbridge runs down the stairs. He comes to the lawyer, shakes hands and they go to the divan. The lawyer sits down. Elton perches himself on the arm of the divan and lights a cigarette.

SCENE 36      SEMI CLOSE SHOT ON ELTON AND LAWYER.  
The lawyer regards the young man in a disapproving manner. He speaks---

he looks back at Elton reprovingly and says-

SPOKEN  
TITLE 29      "IF YOU'D PATTERN YOURSELF AFTER YOUR BROTHER, YOU'D BE AN HONOR  
TO YOUR NAME AND THE COMMUNITY."

With that parting shot he goes out.

BACK TO SCENE. Elton rises, makes a mock bow, then goes to writing desk and starts to write a telegram. He pushes a button, the butler enters, he hands him telegram and says--

SPOKEN  
TITLE 30      "SEND THAT TO MY BROTHER AT ONCE"

The butler takes the telegram and goes out. Elton leans back and frowns. Thoughts of Prue trying to earn a living in a laundry don't make him feel any too pleasant. He knows she is frail and now she refuses to accept money from him. She surely is altruistic if nothing else. Ah well--- if that is the way she wants to act, all right. Maybe some day she will listen to reason, get a divorce and let him provide for her. That off his chest he shrugs his shoulders, reaches for the phone and calls up Fannie, much to his delight. FADE OUT.

SPOKEN  
TITLE 27

"PRUE ALWAYS WAS A LITTLE PURITAN--COMES FROM BOSTON. SHE NEVER COULD UNDERSTAND THAT A MARRIED MAN MUST STEP OUT ONCE IN A WHILE."

SCENE 37

CLOSE SHOT ON OLD LAWYER.  
He is angry over such a speech and speaks,

SPOKEN  
TITLE 28

"PRUENCE IS TOO GOOD FOR YOU AND ALWAYS WAS. YOUR AFFAIR WITH THIS FANNY IS DISGRACEFUL. AS YOUR FATHER'S OLD FRIEND, I CAN SPEAK MY MIND."

SCENE 38

CLOSE SHOT ON ELTON.  
He leans back and laughs heartily. He enjoys being lectured.

BACK TO WIDE SHOT OF SCENE.  
The lawyer get up and marches towards the doorway leading to the hall. He turns and speaks--

SEMI CLOSE SHOT ON LAWYER AT DOORWAY

watches the cars drive up and the people enter in their fine clothes to dance, drink and be marry.

SCENE 42

EXT. SHOT TOWARDS CURB.  
A limousine car drives up and out steps Elton and Fannie. A doorman attends them.

SUBTITLE  
33

FANNIE--A LILY OF THE FIELD

LILLIAN KNIGHT

SCENE 43

CLOSE SHOT ON FANNIE.  
She is gorgeously gowned and smiles happily as she watches Elton give his chauffeur certain instructions.

SCENE 44

ANOTHER SHOT ON SCENE.  
Elton and Fannie turn to enter the place when Prue, wan and pale, dressed in a cheap dress and hat pushes her way towards them with rage in her eyes. Before Fannie sees her she is clawing at her and shrieking out in a frenzy--

SCENE  
SPOKEN  
TITLE 34

"YOU WILL TAKE MY HUSBAND AWAY FROM ME, YOU WANTON CREATURE."



SUBTITLE  
31 STEVEN MARBRIDGE  
HIS MOTTO---WORK.

NILES WELCH

SCENE 39 EXTERIOR LONG SHOT ON OIL WELLS.

SCENE 40 SEMI CLOSE SHOT ON OIL WELL.  
Steve Marbridge, dressed in riding breeches, leggings, soft shirt and hat is busy tinkering with some of the machinery. There is a smudge on his face. He hears his name called and advances to foreground as a boy hands him a telegram. He reads it and tells one of the men that he has to go to New York and leaves. FADE OUT.

SUBTITLE  
32 THE REWARD OF VIRTUE--IS VIRTUE AND NOTHING MORE. SUCH WERE STRELSA'S THOUGHTS AFTER WEARY DAYS OF DISAPPOINTMENTS, FALSE PROMISES AND SUBTLE OFFERS.

SCENE 41 EXTERIOR SHOT IN FRONT OF TEA DANSANT.  
FADE IN on Strelsa as she pauses in front of the restaurant and  
no one can help her. In explanation of what she did, she says--

SPOKEN  
TITLE 35 "THAT WAS ELTON MARBRIDGE. HE IS MY HUSBAND. I LEFT HIM ON ACCOUNT OF THAT GIRL. SHE'S BAD AND I'M GOOD. LOOK AT HER THEN LOOK AT ME."

Strelsa nods understandingly. Prue continues--

SPOKEN #1  
TITLE 36 "HE'S OFFERED ME MONEY BUT I COULDN'T TAKE IT---NOT WHILE HE IS GIVING IT TO HER. IT WOULD PLACE ME ON HER LEVEL."

Strelsa speaks--

SPOKEN  
TITLE 37 "BUT THE LAW PROTECTS THE WIFE. HE CAN BE MADE TO PROVIDE FOR YOU."

Prue half sneers and says---

Scene 44  
Cont'd.

Elton interferes, grabs her by the arms. Cut to

SCENE 45

CLOSE SHOT ON ELTON AND PRUE.  
He recognizes her and she looks at him with anger, then relaxes and almost sobs. Cut to

WIDER SHOT OF SCENE.  
The doorman steps up and grabs Prue, leads her away. Not wanting to cause any more of a scene, Elton takes Fannie by the arm and hurries her into the place.

SCENE 46

SEMI CLOSE SHOT ON DOORMAN AND PRUE.  
He tells her to beat it and not let him catch her bothering their customers again. He shoves her along and goes back to his work. Prue hurries on for she now realizes what she has done. As she exits from scene, Strelsa crosses after her and follows.

SCENE 47

EXT. SHOT OF PARK BENCH.  
Prue comes into scene and sits down listlessly. She hides her face in her hands for a moment as if to shut out the thought of what just happened. Strelsa enters scene, sits down and asks if there is anything she can do to help her. Surprised, Prue turns and looks at her. She looks up at the tower clock, gets up and says---

SPOKEN  
TITLE 41

"I MUST GO NOW OR I'LL LOSE MY JOB IN THE LAUNDRY. WELL---  
GOODBYE---AND GOOD LUCK."

She walks away slowly. Strelsa sits with eyes lowered, a prey to her thoughts.

SCENE 48

EXT. SHOT AT CURB.  
A sporty car stops. In it sits a sporty fat man dressed in sporty clothes. He leans out and smiles as he sees Strelsa. He speaks--

SPOKEN  
TITLE 42

"HELLO SWEETIE. GOT A ROLL THAT WOULD CHOKE A COW AND A LOT OF TIME. HOP IN--IT'S ALL YOURS."

SCENE 49

Strelsa looks up, sees him and leaves in indignation.

SCENE 50

CLOSER SHOT OF FAT MAN IN CAR.  
He looks after in amazement, then lights his cigar and smiles.

SPOKEN  
TITLE 38

"I'D CHOKE ON THE FOOD IT WOULD BUY ME. AND YET---I LOVE HIM.  
WHAT FOOLS WE WOMEN ARE."

Strelsa looks away and replies----

SPOKEN TITLE "YES--- TWO VIRTUOUS FOOLS."  
39

Prue turns and gives Strelsa a keen look. She realizes that here with her is a sister in distress. She reaches out and presses Strelsa's hand in sympathy, saying----

SPOKEN  
TITLE 40

"SO--THEY HAVE BEEN TRYING TO GET YOU TOO. I GUESS IT DOESN'T  
PAY TO BE DECENT."

Strelsa almost bursts into tears. She feels the truth of Prue's logic. She is bitter g against the injustice of it all. Prue asks her why she is so bitter and in a few words she tells her story. No title here-- we know what it is. Prue listens and

SCENE 53

THE GREAT BERTRAM WINTHROPE  
HIS MOTTO, CHERCHEZ LA FEMME. (LOOK FOR THE WOMAN)

SCENE 54

SEMI CLOSE SHOT ON WINTHROPE READING.  
He has the manuscript of a play in his hands and jots marginal notes now and then. Togo the jap enters scene with a small tray. On it is a demi tasse and a case of long, expensive cigarettes. Togo takes the holder from Winthrope's hand, puts in a fresh cigarette, gives it to Winthrope who unconsciously puts it in his mouth, Togo lights it for him and he waives the Jap to leave. Togo bows and exits.

SCENE 55

CLOSE SHOT ON OPEN WINDOW. (NIGHT)  
Strelsa's face appears from the fire escape. She looks in and sees Winthrope, smiles and climbs in noiselessly.

SCENE 56

CLOSE SHOT ON TOGO.  
He turns and sees her and takes out a revolver from table drawer. Then he moves out of scene cautiously.

SCENE 57

WIDE SHOT OF ROOM.  
Winthrope reads and Strelsa goes to a mirror, removes her hat and fluffs up her hair. Then she advances and stands before Winthrope. Togo comes through curtain in background with revolver and watches.



SPOKEN  
TITLE 43

"AND THAT'S THAT."

HE jams in his clutch and whizzes out of scene. FADE OUT.

SUBTITLE  
44

STRELSA BEARDS THE LION IN HIS DEN.

SCENE 51

EXTERIOR SHOT OF BUILDING WITH FIRE ESCAPE(NIGHT.)  
FADE IN as Strelsa appears beneath the fire escape. She manipulates the weights and the iron ladder lowers, then she starts to climb.

SCENE 52

INTERIOR SHOT OF WINTHROPE'S APARTMENT(NIGHT)  
Winthrop seen reading in a big chair by a tall lamp. WIDE SHOT.

SCENE 53

EXTERIOR LONG SHOT ON APARTMENT BUILDING (NIGHT)  
Strelsa seen climbing fire escape.

Winthrop nods and looks at her with admiration. Here is a girl with pluck and determination--and very pretty too. The idea is novel and appeals to him. He politely inquires what she wants him to do. She replies---

SPOKEN  
TITLE 47

"I WANT YOU TO HEAR ME IN THE PART. I WILL GIVE YOU THE CLIMAX IN THE THIRD ACT."

Winthrop thinks and then nods briskly. He goes to his chair and sits down, waves for her to begin, leans back, entwines his fingers and waits--- expecting to hear an awful piece of elocution. Strelsa thanks him--turns and walks back a few paces, turns again and faces him.

SCENE 62

SEMI CLOSE SHOT ON STRELSA.  
She waits a moment to gather her thoughts and then starts to speak.

NOTE---The author will supply suitable lines in keeping with the character and costume as seen in the stock stuff. The lines will not be a title but merely enable the actress to deliver a dramatic scene.

SCENE 58 INT. SEMI CLOSE SHOT ON WINTHROPE.  
He realizes that someone is standing before him and looks up.  
He starts with surprise.

SCENE 59 CLOSE SHOT ON STRELSA.  
She looks down at him with a smile.

SCENE 60 CLOSE SHOT ON WINTHROPE.  
His surprise over, he smiles for here is a pretty girl standing  
before him.

SCENE 61 MEDIUM SHOT ON THE TWO.  
Winthrope gets to his feet and asks how she got there. She points  
to the fire escape. He looks towards window, then back at her  
and bursts out laughing. Politely he inquires why she chose  
such an unusual method of visiting him. Strelsa speaks---

SPOKEN  
TITLE 46 "I AM STRELSA CANE. I HAVE MEMORIZED THE LEAD IN YOUR NEW PLAY.  
I COULDN'T GET INTO YOUR OFFICE SO I TURNED HOUSEBREAKER TO SEE  
YOU."

SCENE 65 CLOSE SHOT ON STRELSA.  
She smiles and thanks him. Then she suddenly realizes that he is  
pressing her hand. She looks down quickly and draws her hand away  
slowly. Her smile changes to a puzzled look.

SCENE 66 CLOSE SHOT ON WINTHROPE.  
He leans forward and speaks fervently.

SPOKEN  
TITLE 49 "YES-----I COULD DO MUCH FOR YOU. THE LEAD IN THE NEW PLAY--  
FOR INSTANCE."

He watches her face for the effect of this veiled promise.

SCENE 67 SEMI CLOSE SHOT ON THE TWO.  
Strelsa leans forward to thank him. He pours out another glass  
of cordial and offers it to her but she laughingly refuses it.  
He pours a glass for himself and then offers her the glass and  
says--

SPOKEN  
TITLE 50 "TO THE NEW WINTHROPE STAR."

Scene 62  
Cont'd

INTERSPERSE the lines with a CLOSEUP OF WINTHROPE leaning forward, keenly interested and a CLOSEUP OF TOGO, his mouth open in wonder. Strelsa finished with arms outstretched in supplication, holds the pose for a moment, then relaxes and looks at him anxiously.

SCENE 63

SEMI CLOSE SHOT OF THE TWO.

Winthroe gets to his feet, advances and shakes her by the hand, then leads her to his chair, calls to Togo and order and draws up a chair before the tired but smiling Strelsa for she can tell by the man's attitude that he is pleased. Togo appears with a tray containing a decanter and two glasses. Winthroe pours out a drink of cordial and hands it to Strelsa who drinks it willingly, Togo sets the tray down and exits.

SCENE 64

CLOSE SHOT ON WINTHROPE.  
He is speaking

SPOKEN  
TITLE 48

"YOU ARE BEAUTIFUL AND TALENTED. I CAN DO MUCH FOR YOU."

He looks at her with a feeling of desire. He takes her hand in his.

"LOOKING AT YOUR HANDS. I'D DIE IN THE GUTTER FIRST."

SCENE 70

ANOTHER SHOT OF ROOM.

Winthroe advances towards her to try and placate her but she fairly runs to the doorway. Winthroe stops and watches her. She turns once more--gazes back at him with a withering glance and exits into hall.

SCENE 71

CLOSE SHOT ON WINTHROPE'S FRONT DOOR.

Togo beats her to it, opens the door with a smile and a bow. Strelsa pauses long enough to nod her thanks and goes out. Togo closes the door and his smile fades to a look of anger. He goes back to Winthroe.

SCENE 72

SEMI CLOSE SHOT OF WINTHROPE.

He has seated himself in his chair, picked up his play. And as Togo comes into the scene and picks up the tray, Winthroe smiles and speaks--

SPOKEN  
TITLE 53

"BEAUTIFUL GIRL TOGO. TALENTED TOO. A LITTLE OLD FASHIONED PERHAPS, BUT SHE'LL COME BACK. THEY USUALLY DO, H TOGO?."

Togo nods and is all smiles. He replies, "Yiss, Misser Winthroe--many, many times they come back--I'll say so." As he turns to go, his expression changes to another look of hatred. Winthroe

Scene 67  
Cont'd.

Strelsa gasps with pleasure and accepts the drink. He drains his glass, takes hers from her. Then there is a pause. She looks at him and rises to her feet in embarrassment. He rises also. Cut to

SCENE 68

SEMI CLOSE UP ON THE TWO STANDING.  
He is watching her and she wonders what she should say or do. He steps closer to her and says, "You are indeed very beautiful." Then without a word of warning, he seizes her in his arms and kisses her lips. It is over before she realizes what has happened. Then her eyes flash in anger and she pulls away from him and runs towards a table where her hat is, turns and speaks, "How dare you do that?" Winthrop smiles and replies,

SPOKEN  
TITLE 51

"I AM OFFERING YOU THE LEAD IN THE NEW PLAY. ISN'T THAT WORTHY OF A BIG REWARD?"

SCENE 69

CLOSE SHOT OF STRELSA.  
She leans forward in anger and says--

SPOKEN  
TITLE 52

"THEY TOLD ME ABOUT YOU BUT I DIDN'T BELIEVE THEM. I WANT

SCENE 75

INT. SHOT OF RUTH'S BEDROOM.  
Just a corner showing bed and ray of moonlight coming in from window. Mrs. Cane sits in the bed in her night gown and is reading a note. The note left by Ruth is still pinned to the pillow.

INSERT OF  
LETTER

Dear Mother,

Thanks for allowing me to humor Ruth in her desire for a romantic elopement. She need never know that you and I planned the whole affair. I suggest you take the enclosed check and visit Strelsa.

Your grateful son-law-to-be,

Tom.

Mrs. Cane looks at check and starts with surprise.

INSERT  
CHECK

Made payable to Mrs. Cane for \$500.00  
and signed TOM POWERS.



Scene 72 picks up his play and resumes his reading. FADE OUT.  
Cont'd

SUBTITLE FROM LOVE AT FIRST SIGHT TO AN ELOPEMENT IN THREE DAYS---A FAST  
54 AGE WE'RE LIVING IN.

SCENE 73 EXTERIOR SHOT OF MRS. CANE'S COTTAGE (NIGHT)  
A ladder leans against the side of the house. Tom Powers waits at the bottom while Ruth with a grip in her hand is seen climbing down. Tom looks up and smiles. She falls into his arms and he carries her off.

SCENE 74 MEDIUM SHOT OF TOM'S CAR AT STREET (NIGHT)  
Tom carries Ruth to car and puts her in seat. She leans over and speaks--

SPOKEN  
TITLE 55 "I LEFT A NOTE ON MY PILLOW FOR MOTHER."

Tom nods and says, "Very thoughtful of you, my dear. "Then he gets in and they drive away.

SCENE 78 CLOSE SHOT ON MRS. MULLIGAN AND STRELSA.  
Mrs. Mulligan is saying--

SPOKEN  
TITLE 58 "YOUR ROOM IS LOCKED DEARIE. I CAN'T KEEP YOU HERE ANY LONGER. I'LL HOLD YOUR TRUNK UNTIL YOU DIG UP THE MONEY YOU OWE ME."

Strelsa just stares at her as if the whole world was about to topple over on her. She thought she could at least get to her room and rest after such a trying day. She pleads and promises but the landlady shakes her head. Strelsa-Strelsa is ready to burst into tears. She turns away. What a rotten world it is. Mrs. Mulligan feels sorry for her and speaks.

SPOKEN  
TITLE 59 "I CAN'T AFFORD TO STAKE YOU TO A LOSING GAME. I'VE GOT MY RENT TO PAY. A PRETTY GIRL LIKE YOU OUGHT TO BE RIDIN' INSTEAD OF WALKIN'."

Strelsa stares at her indignantly and explains, "you too." She goes down the steps slowly and walks away. Mrs. Mulligan watches her, shrugs her shoulders and goes on with her sweeping.

SCENE 79 EXT. SHOT IN FRONT OF POWER'S ESTATE.

Scene 75      Mrs. Cane picks Ruth's note up from the pillow and sighs happily.  
Cont'd.      FADE OUT.

SUBTITLE      MIDWAY ON HIS JOURNEY.  
56

SCENE 76      EXT. CLOSE SHOT OF PULLMAN CAR. (NIGHT)  
Steve Marbridge stands smoking and getting the air at a five  
minute wait. He climbs aboard as the train starts to move.  
The porter follows. FADE OUT.

SUBTITLE      CAN ANYONE EXPLAIN--WHY RUTH, SELFISH, FEATHER-BRAINED GIRL  
57      SHOULD BE WHISKED INTO PARADISE BY A RICH HUSBAND WHILE  
STRELSA FOUND FRED IN UTTER CHAOS.

SCENE 77      EXT. SHOT OF BOARDING HOUSE. (DAY)  
Mrs. Mulligan with a towel wrapped about her head is seen sweeping  
down the front steps. Strelsa, tired after a terrible day in  
the heat comes up and pauses a moment. Don't make this too sad--  
just show she is tired, then she looks up and sees Mrs. Mulligan.  
She hesitates and the woman turns and sees her, then bars her  
way. She speaks

~~She speaks and the woman turns and sees her, then bars her way.~~

With that he drags his protesting mother away, the father  
following, wondering what that boy has been up to.

SCENE 83      EXT. SHOT OF LAWN ON POWER'S ESTATE.  
Tom drags his protesting mother along, almost forcing her to run.  
Powers Sr. follows puffing and blowing.

SCENE 84      SEMI CLOSE SHOT OF SWING.  
Ruth asleep. Tom drags his mother up, his father finally arrives  
and he points down to Ruth proudly and says, "there it is."

SCENE 85      CLOSE SHOT ON MR. & MRS. POWERS  
As they stare in astonishment at Ruth. Mrs. Powers looks up and  
asks, "WHO is she?"

SCENE 86      CLOSE SHOT ON TOM.  
He replies all swelled with pride,

SPOKEN      "MY WIFE."  
TITLE 61

SCENE 86a      SEMI CLOSE SHOT OF ALL THREE

SCENE 79  
Cont'd

Tom and Ruth whirl into the driveway in his car. He stops and looks around for his father and mother. Ruth is asleep with her head on his shoulder. He smiles down at her---sees-

SCENE 80

LONG SHOT OF TERRACE.  
Mrs and Mrs. Powers sitting on terrace.

BACK TO TOM. He picks Ruth up in his arms and carries her off.

SCENE 81

SEMI CLOSE SHOT ON A PRETTY CANOPIED SWING.  
Tom carried Ruth to swing, puts her gently down and fixes the pillows for her. She still sleeps. Then he tiptoes over towards his folks.

SCENE 82

SEMI CLOSE SHOT ON THE POWERS ON TERRACE.  
Tom comes running up and gets a warm greeting from them. He kisses his mother and grabs her by the hand saying,

SPOKEN  
TITLE 60

"BROUGHT YOU A LITTLE SOUVENIR OF MY TRIP. COME AND HAVE A LOOK."

Mr. Powers offers his hand but Ruth, sly little fox--throws her arms about him and kisses him squarely on the mouth. That fixes Powers Sr. Mrs. Powers leads Ruth towards the house, the two men close in on the foreground. Mr. Powers watches his wife and Ruth walking towards house and says-

SPOKEN  
TITLE 63

"NOT SO BAD."

Tom swells out his chest and replies.

SPOKEN  
TITLE 64

"PRETTY FAIR."

They both link arms and start for the house.

SCENE 90

INT. SHOT ON MARBRIDGE LIVING ROOM.  
The butler stands with Elton's bag. He is writing a hasty note for Steve when he arrives and tucks it under a vase. Then they go out. It is plain that Elton is going away on a little trip.

SCENE 91

EXTERIOR CLOSE SHOT OF MARBRIDGE FRONT DOOR.  
Elton and butler come out. Elton carries a big bunch of roses. The butler carries a handsome traveling bag. The butler tries

SCENE 86a Mrs. Powers gasps, "Your wife"? and the father lets his cigar fall  
Cont'd out of his mouth as he exclaims, "well--damme."

SCENE 87 CLOSE SHOT ON RUTH ASLEEP.  
She hears voices, sits up and looks around.

SCENE 88 CLOSE SHOT ON MR. AND MRS. POWERS.  
Mrs. Powers gasps, "your wife?"

SCENE 89 CLOSE SHOT ON TOM.  
He smiles down at Ruth proudly and says-

SPOKEN "YEP---SHE'S MRS. TOM POWERS. SWEET KID--A LITTLE DUMB, BUT CUTE."  
TITLE 62

BACK TO GROUP.  
Ruth rises indignantly and stamps her foot. That seems to be a habit with her. Tom gathers into his arms and kisses her. Then he introduces her to his father and mother. They begin to see the humor of it and burst out laughing. As Ruth appeals to them the mother kisses her and

SCENE 94 EXT. CLOSE SHOT ON ELTON AT CAR.  
He is bothered with the roses and as he passes them in to Fannie, the doorkey which has been in his hand all the while, falls from his gloved hand and drops on the grass plot at his feet.

SCENE 95 EXT. CLOSE SHOT ON KEY IN GRASS.

SCENE 96 EXT. CLOSE SHOT ON STRELSA AS SHE SEES IT.

SCENE 97 EXT. SEMI CLOSE SHOT ON CAR.  
The chauffeur shuts the door, gets to his seat and drives away. Strelsa comes forward looks about her furtively for a moment, then stoops and picks up the key and passes on. FADE OUT.

SUBTITLE SANCTUARY AT LAST---AND FOR A WHOLE WEEK.  
66

SCENE 98 INTERIOR SHOT OF MARBRIDGE LIVING ROOM(NIGHT)  
FADE IN on a dark room, a ray of light from some window, perhaps from a street lamp to distinguish things. The door or curtains part and Strelsa enters timidly. She pauses and listens, looks around.



Scene 91      the door to see that it is locked and hands the key to Elton.  
Cont'd.      They go down the steps.

SCENE 92      EXTERIOR ~~KIMMY~~ SHOT OF LIMOUSINE AT CURB.  
Fannie is inside the car waiting. The chauffeur is waiting at the open door. Elton and butler comes up. Elton greets Fannie with a smile and speaks to butler--

SPOKEN      "I'LL BE GONE A WEEK, LARKINS. YOU CAN TAKE A LITTLE VACATION  
TITLE 65      YOURSELF. SURE EVERYTHING IS LOCKED UP?

Larkins assures him everything is in order, bows, and leaves after thanking him.

SCENE 93      EXT. CLOSE SHOT ON STRELSA.  
She stands on the sidewalk watching and listening. She recognizes the husband of the girl who created a scene in front of the Dansant Palace. She sees Fannie in all her glory without a care in the world. They are going away for a week. She looks up at the house. Empty for a week and she has no place to sleep that night. She sneers at the injustice of it and looks at the group again.

~~magazine TOWN TOPICS perhaps. A journal that tells intimate and scandalous events in the lives of society people without disclosing any names and laying themselves liable to damage suits. Steve looks around. The lights, the noise--the good old town. He is glad to see it once again, gives the taxi driver the address of his house, gets in and drives away.~~

SCENE 103      INT. SHOT OF MARBRIDGE BEDROOM. (NIGHT)  
This room is also in darkness with enough light from the same street lamp to distinguish things. The door opens slowly and Strelsa enters, looks around, feels for the switch and turns on the lights. She gazes about her and smiles. She feels the softness of the bed and sighs with happiness over the fact that she will be sheltered for a week at least. She crosses to the bath room, opens the door and pushes the switch---

SCENE 104      INT. SHOT ON BATH ROOMS (NIGHT)  
Strelsa stands there and gazes about her. It is some bath room. She tries the hot water and is surprised and delighted to get hot water. Evidently an automatic heater. She puts in the stopper and starts the water flowing. Then she sees a bottle of scented salts on a shelf. Opens it, smells it and smiles, then drops a goodly portion of it into the water. That done she goes out.

SCENE 105      BACK TO BEDROOM.  
Strelsa comes from bathroom and goes to a closet and opens the door.

SCENE 99 INT. CLOSE SHOT ON STRELSA.  
She is half tempted to beat it quickly.

BACK TO SCENE. She finally musters up courage, pushes the electric light switch and goes to the divan, looking about her with a smile of interest. She is in now and it is all hers. She sits down--

SCENE 100 INT. SEMI CLOSE SHOT ON STRELSA AT DIVAN.  
SHE TAKES OFF HER GOCQUE and fluffs back her hair. Then she relaxes luxuriantly and finally bursts into laughter at the odd trick fate has played on her. Her laughter becomes hysterical and she suddenly is sobbing with her head buried in a pillow. She finally calms herself and decides to play the hand that fate has dealt her. She gets up. Cut to--

SCENE 101 INT. WIDE SHOT ON MARBRIDGE LIVING ROOM.  
Strelsa goes to the wall and turns off the lights--then starts up the stairs timidly and slowly.

SCENE 102 EXTERIOR SHOT OUTSIDE R. R. STATION (NIGHT)  
Steve Marbridge stands beside a taxi. He has just bought a society

young wife who comes from one of the best families of the BACK BAY section of Boston has disappeared.

There is another woman, there usually is. Recently, as the young man and his enamorita were entering the TEA DANSANT, the wife created a scene---

STEVE looks up and swears. Elton again. He knows who the article refers to as if all the names had been put in large print. He crushes the paper in his hand with anger for such things are not of his sanction.

SCENE 108 INT. SHOT OF BATHROOM. (NIGHT)  
Strelsa is in the bath, her hair down and she revels in her ablutions. Let this scene be one of beauty and free from fulgarity.

SCENE 109 INT. CLOSE SHOT OF STEVE IN TAXI. (NIGHT)  
He holds his hand out the window. It is starting to rain.

SCENE 110 ANOTHER FLASH OF STRELSA IN BATH TUB.

SCENE 106 INT. CLOSE SHOT ON CLOSET.  
HERE HANGS SOME SUITS OF CLOTHES, shoes in racks, hats dressing gown, guns, a revolver in a holster-- a real man's closet.

STRELSA TAKES OUT A DRESSING GOWN.

BACK TO SCENE.  
Strelsa goes to bed and turns down the covers, pats the pillows --all done now in a spirit of confidence and joy. Then she sits down on the bed and starts to undress. Enough of this, CUT TO

SCENE 107 EXT. CLOSE SHOT OF STEVE IN TAXI. (NIGHT)  
He reads the magazine, then becomes interested in an article.

INSERT  
MAGAZINE  
ARTICLE.

The recent marital separation of one of our wealthiest young men and his wife has caused much comment.

The elder brother is a wealthy oil operator out west.

It is reported that the

will get some clean towels and goes to the door. She doesn't dare ask for any money in advance which is customary.

SCENE 112 CLOSE SHOT ON DOOR OF BEDROOM.  
Mrs. Mulligan opens it and turns and looks back apprehensively, then goes out quickly and shuts it.

BACK TO WIDE SHOT OF SCENE.  
Mrs. Cane goes over to the trunk and lays her hand on it--as if in gentle caress; then she goes and locks the door, takes out a Christian Science Journal from her bag, pulls the chair over to the light, adjusts her specs and sits down to read. Let the headlines of the paper show naturally. This will please a million CHRISTIAN SCIENTISTS.

SCENE 113 INT. SHOT OF BATHROOM IN MARBRIDGE HOUSE.  
Strelsa has slipped into her underclothes and is just putting on a man's dressing gown. She feels glorious, snaps out the light and exits to--

SCENE 114 WIDE SHOT OF BEDROOM.  
Strelsa comes from bathroom, takes off her dressing gown by switch, turns off the lights and hops into bed. Her clothes are draped on a chair.

## SCENE 111

INT. WIDE SHOT OF BOARDING HOUSE ROOM(NIGHT)

Mrs. Cane and Mrs. Mulligan stand in the foreground. Mrs. Cane is giving the landlady the third degree and she, all flustered and trying to keep from telling that Strelsa was put out is giving Mrs. Cane her answers as best she can. Mrs. Mulligan is saying--

SPOKEN  
TITLE 68

"SHE DIDN'T SAY JUST WHEN SHE WOULD RETURN. HER TRUNK IS STILL HERE."

Mrs. Cane nods briskly. She has changed now from the timid, little lady to a self-confident lady of the world. The power of five hundred dollars in her purse has done this. She tells the landlady--

SPOKEN  
TITLE 69

"I'LL TAKE THE ROOM UNTIL SHE COMES BACK. I'M HER MOTHER."

Mrs. Mulligan nods and tries to look pleased but she dreads to think of what this little woman would say and do if she knew the real truth. She tells her she will get the trunk.

## SCENE 117

INT. SHOT OF BEDROOM (NIGHT)

Darkness. The door opens, Steven enters with bag, turns on the lights, crosses to dresser looks around and smiles. His old room, opens up his bag and starts to unpack.

## SCENE 118

CLOSE SHOT OF STRELSA ASLEEP.

The light bothers her, she turns her head, opens her eyes, shows her fear, she sits up sees Steve, gasps and ducks down completely out of sight under the bed clothes.

## SCENE 119

SEMI CLOSE SHOT OF STEVE AT DRESSER.

He is whistling as he lays out his toilet articles. Then he takes off his coat and vest, goes to chair.

BACK TO WIDE SHOT OF ROOM.

Steve places his coat and vest over the back of the chair, then he goes to the bed, sits down on the edge and starts to unlace his shoes.

## SCENE 120

CLOSE SHOT ON STEVE.

He pauses as his eyes see Strelsa's clothes on a chair. He stares at them in a puzzled manner.

## SCENE 122

CLOSE SHOT OF STRELSA'S CLOTHES ON CHAIR.



**SCENE 115** CLOSE SHOT ON STRELSA IN BED.  
A pretty shot as she snuggles down in the soft pillow and almost immediately drops off into deep slumber.

**SCENE 116** INT. WIDE SHOT OF LIVING ROOM.  
The room is dark. Steve enters, turns on the lights, sets his bag on the table and looks around. Home again. He smiles, then sees note tucked under vase. He reads it--

NOTE-- show evidences of rain outside.

INSERT  
NOTE

A scrawl in pencil

Welcome home Steve. Gone on a  
little jaunt. Back in a week.

Elton.

Steve tosses the note on the table, picks up his bag, goes to switch, snaps off the lights and starts up stairs.

~~Steve looks at the note, lines masked in.~~

There is another woman, there  
usually is.

Steve thinks this is the woman and his face shows his anger.  
To think his brother would bring this woman to his room.

**SCENE 126** WIDER SHOT ON THE TWO.  
Steve finally speaks---

SPOKEN  
TITLE 70

"WHAT THE DEVIL ARE YOU DOING IN MY BED?"

**SCENE 127** CLOSE SHOT ON STRELSA.  
She huddles under the clothes, her face just showing and she shows her terror for she does not forget for a moment that she is an intruder and this big fellow undoubtedly has a right there. She tries to speak but finds no words to condone her presence there.

**SCENE 128** CLOSE SHOT ON STEVE.  
He speaks angrily.

Scene 122 Her slippers on the floor.  
Cont'd

BACK TO STEVE. He says, "What the devile"--

SCENE 123 SHOT OF STEVE FROM BEHIND.  
Camera in back of him. He is staring at the clothes. Then he leans back on one hand, the hand rests on Strelsa's leg above the knee. She screams and he jumps to his feet, looks down at the bed in astonishment. He is not afraid for it was a woman's voice he heard. He calls, "come out of that" and Strelsa slowly and timidly emerges from the covers and looks up at him.

SCENE 124 CLOSE SHOT ON STRELSA.  
She has the bedclothes up to her chin and is frightened stiff.

SCENE 125 CLOSE SHOT ON STEVE.  
He looks down at Strelsa in astonishment.

DISSOLVE TO

INSERT

MAGAZINE ARTICLE

SCENE 132 CLOSE SHOT ON STRELSA ON STAIRS. (NIGHT)  
She thinks, "Very well-- if that's the sort of chivalry you have been brought up on, go ahead and put me out."

SCENE 133 CLOSE SHOT ON STEVE (NIGHT)  
He glares at her with contempt and condemnation. CUT TO

BACK TO WIDE SHOT.  
Steve goes out towards door in hall. Strelsa slowly follows.

SCENE 134 SHOT OF HALLWAY OF MARBRIDGE HOUSE.  
Steve comes to the door and waits. Strelsa slowly walks up and confronts him, she holds her head up for she feels that she has done nothing so terribly wrong. She can't understand what sort of man this fellow is. He opens the door. The wind and rain blow into the room. He turns in surprise. A terrific rain storm is taking place outside. Strelsa shrinks back for a moment and looks at him pleadingly but he turns and points to the door. She can find no words to express her contempt of him and with a smile of resignation, she goes out onto the storm. He closes the door. He starts for the living room when he sees a letter on the floor that Strelsa dropped. He picks it up and reads.

SCENE 135 CLOSE SHOT ON STEVE READING LETTER.  
Then he looks at the envelope and address

**SPOKEN  
TITLE 71**

"GET YOUR CLOTHES ON AND GET OUT OF HERE. I'LL GIVE YOU JUST TEN MINUTES."

**SCENE 129**

WIDE SHOT OF ROOM.

He goes over to chair, gets her clothes and throws them at her. Then he gets his coat and vest, puts them on and goes out.

Strelsa slowly gets out of bed and sits on the edge with her clothes in her hands.

**SCENE 130**

CLOSE SHOT OF STRELSA SITTING ON BED.

She seems dazed, brushes back a wisp of hair and tries to figure out what it is all about. She is half asleep and tired, but as she realizes that once more, fate is chasing her from pillar to post, she sneers and says to herself "will it never end, even here I'm not safe." She shrugs her shoulders, stifles a yawn and starts to slip on her clothes.

**SCENE 131**

INT. WIDE SHOT OF LIVING ROOM. (NIGHT)

Steve paces back and forth in anger. Looks at his watch and is about to start up stairs when Strelsa slowly descends. He pauses and looks at her. When she gets to the third step from the bottom, she stops and looks at him.

He goes to the door, opens it and

**SCENE 136**

EXTERIOR SHOT OF MARBRIDGE DOOR. (NIGHT)

Raining and blowing. Steve comes out, looks up and down but can see no sign of her. He goes back into the house finally and shuts the door.

**SCENE 137**

INTERIOR SHOT OF HALLWAY (NIGHT)

Steve comes in and shuts the door, takes off his wet coat and shakes it out. He goes to living room.

**SCENE 138**

INT. SHOT OF LIVING ROOM.

Steve enters and sits down in deep thought. His expression shows regret.

**SCENE 139**

EXT. CLOSE SHOT OF STRELSA-(NIGHT)

She huddles against a wall for shelter. It is blowing and raining and she is soaked. She bends to the wind and goes on.

**SCENE 140**

EXT. SHOT OF STREET(NIGHT)

Strelsa comes to foreground and wonders what she shall do. Then she thinks of --Winthrop. In desperation she makes up her mind to go to him. Wild-eyed, wet and ready to do anything, she turns and sees---

Scene 135  
Cont'd.  
INSERT  
ENVELOPE

Miss Strelsa Cane,  
526 W. Fifty Second St.  
New York City.

He opens the envelope and reads letter.

INSERT  
LETTER

My dearest daughter,  
Why haven't you written? Have  
you money enough. When I think  
how you have given and given for  
me and Ruthie, I worry for fear  
you are depriving yourself.  
Write at once at let me  
know if you are alright.  
God bless you and keep you.  
Your loving mother.

ENVELOPE.

Steve looks up. This is no letter addressed to the sort of girl  
he thought she was. He wonders if he has made a terrible mistake.  
He looks towards the door. That is a rotten storm for anyone to  
be in, let alone a girl. He hurries to the door and  
rushes out. "I must get out RIGHT AWAY."

TITLE 72

He calls Togo who appears, gives him an order. Togo bows and  
hurries over to phone, calling a taxi while Winthrope leans back  
and smiles, then sips his sherry and munches a sandwich.  
FADE OUT.

SUBTITLE  
73

STORM-TOSSED, BUFFETED AND WATER-LOGGED, THE GOOD SHIP STRELSA  
SEEKS A PORT.

SCENE 145

INT. SHOT OF WINTHROPE'S APARTMENT (NIGHT)  
FADE IN on Winthrope standing in the middle of the room, gazing  
towards the doorway. Togo ushers Strelsa in. She almost faints  
and Winthrope leaps forward, catches her and leads her to his  
big arm chair.

SCENE 146

SEMI CLOSE SHOT ON STRELSA AND WINTHROPE.  
He removes her hat gently as she leans her head back with eyes  
closed. Then he hastily pours a drink of sherry and tells her  
to drink it. She obeys and she gradually revives. He exclaims,  
"you're all wet" and orders Togo to take her to a room and  
supply her with some dry clothes. But she waives his order aside,  
looks up at him and indicates that he send Togo away--he having  
entered scene when called. Winthrope nods and Togo leaves.  
Strelsa steels herself to utter the words that will mean the  
turning into a new road of life. She finally speaks--



SCENE 141

EXT. LONG SHOT OF DRUG STORE(NIGHT)  
Through the rain gleam the lights of a drug store. Strelsa passes camera and hurries over towards drug store. She enters.

SCENE 142

CLOSE SHOT ON TELEPHONE BOOTH (NIGHT)  
Strelsa, wet and half sobbing, enters booth, her trembling fingers hastily thumb the telephone directory for Winthrope's number, then fumbling in her purse for her last nickel, she calls him up.

SCENE 143

INT. SHOT OF WINTHROPE'S APARTMENT (NIGHT)  
Winthrope enters, he has just come from the theatre. Togo helps him into a dressing gown. Winthrope sits down and Togo puts on his slippers and hurries out. Winthrope goes to chair near table and phone.

SCENE 144

SEMI CLOSE SHOT ON WINTHROPE.  
He leans back and relaxes. Togo appears with a glass of sherry and two sandwiches on a tray and sets them on table at his elbow. The phone rings and Winthrope answers. His expression registers his emotions as he hears Strelsa on the other end of the wire and realizes that she is in distress and has come to him. He nods and smiles--then says--

SPOKEN

"I'LL SEND A TAXI FOR YOU."

SCENE 149

CLOSE SHOT OF WINTHROPE.  
He purses his lips in doubt over this way of doing things. It sounds fishy to him.

BACK TO STRELSA. She sees this and continues--

SPOKEN  
TITLE 77

"YOU WILL NOT MENTION OUR----COMPACT UNTIL THE SECOND NIGHT OF THE PLAY. THEN I WILL CARRY OUT MY PART OF THE--AGREEMENT."

FLASH CLOSEUP OF WINTHROPE.  
He thinks fast, then leans down towards her and gazes into her eyes.

FLASH CLOSEUP OF STRELSA.  
She gazes back at him with determination.

SCENE 150

SEMI CLOSE SHOT ON THE TWO.  
Winthrope sees that he must give way to her and nods, tells her----

SPOKEN  
TITLE 78

"IT'S A CONTRACT. BUT I WARN YOU, NO CHEATING--OR I'LL PUT YOU RIGHT BACK WHERE YOU WERE TONIGHT."

SCENE 147 CLOSE SHOT OF STRELSA SPEAKING

SPOKEN  
TITLE 74

"YOU OFFERED ME THE PART IN YOUR NEW PLAY. I HAVE A MOTHER AND SISTER TO SUPPORT, OTHERWISE I'D GIVE IT ALL UP AND GET A JOB IN --A LAUNDRY."

She pauses for her words----then says---

SPOKEN  
TITLE 75

"SO I'LL --ACCEPT--YOUR--TERMS."

SCENE 148

CLOSE SHOT ON WINTHROPE.  
He catches at his breath with elation at her speech.

BACK TO STRELSA. She speaks again---

SPOKEN  
TITLE 76

"ON THE FOLLOWING CONDITIONS. I MUST BE WELL PROVIDED FOR, BE LEFT ALONE SO I CAN REST AND STUDY."

ALSO PICTURE

BERTRAM WINTHROPE, THE PRODUCER  
SELECTS AND UNKNOWN FOR THE LEAD  
IN HIS NEW PLAY.

Strelsa Cane, an obscure stock  
actress gets the part of the year.  
Winthrop's method of judging  
talent again in evidence.

Strelsa looks up and smiles. Fame and fortune are knocking on her door. She sips her tea, tosses the paper away and drinks while her eyes sparkle.

SCENE 154

INT. SHOT ON STRELSA'S BOARDING HOUSE ROOM.  
Two husky expressmen have come for Strelsa's trunk. Mrs. Mulligan in the background has an envelope in her hands and is counting out the money Strelsa sent her. Mrs. Cane is demanding to know where the trunk is going. The expressman speaks---

SPOKEN  
TITLE 80

"WE AINT ALLOWED TO TELL WHERE TRUNKS IS GOIN' MISSUS."

Mrs. Cane sniffs in anger. Is that so---well, this is her daughter's trunk and she has been worried almost sick and now they think they can get that trunk and she not know where it is going. She speaks----her mind and crosses to trunk.

**SCENE 150** She smiles wanly as if to tell him he need not fear. She doesn't want to go back where she was tonight. He smiles and takes her hand in his.

**SCENE 151** CLOSE SHOT ON THE TWO HANDS.  
Winthrop's hand tightens on hers as if in possession. FADE OUT.

**SUBTITLE** IT SEEMED TO STRELSA AS IF SHE HAD RUBBED ALDDIN'S LAMP.  
**79**

**SCENE 152** INT. WIDE SHOT OF STRELSA'S NEW APARTMENT.  
FADE IN on a maid crossing room to open door. Strelsa enters, just back from rehearsal. She is dressed simply but beautifully. The maid enters and takes her hat and wrap. It is a new Strelsa we see, both in body and spirit. She sits down and the maid pours out a cup of tea from a silver service on a tabourette.

**SCENE 153** CLOSE SHOT ON STRELSA.  
She sips her tea and reads her first newspaper article of publicity.

**INSERT**

**NEWSPAPER ARTICLE**

**SCENE 154**

**SEMI CLOSE UP**

INT. SHOT ON MARBRIDGE LIVING ROOM.

Steve is on the divan reading the paper. He sits up and sees the article.

FLASH ARTICLE WITH STRELSA'S PHOTO.

Steve stares at it and then smiles. At last he can find the girl he put out of his house that night. Cut to--

**SCENE 159** WIDE SHOT OF LIVING ROOM.  
Steve gets up and dashes out.

**SCENE 160** EXT. SHOT ON REAR OF EXPRESS VAN.  
Camera moving after van. Mrs. Cane seen seated on Strelsa's trunk. She calmly knits and occasionally looks up to enjoy the sights.

NOTE--or have her seated on the truck itself where she climbed up when they took the trunk away.

**SCENE 161** INT. SHOT OF STRELSA'S APARTMENT.  
Strelsa comes out of bedroom adjoining in a pretty house gown. The maid passes through to answer the doorbell. Strelsa comes

**SCENE 155** SEMI CLOSE SHOT ON TRUNK.  
Mrs. Cane seats herself on the trunk and calmly defies them to move it without taking her along. She says---

**SPOKEN** "WHERE THIS TRUNK GOES, I GO TOO. I ONLY WEIGH NINETY POUNDS SO  
**TITLE 81** LET'S SEE HOW STRONG YOU TWO FINE, HANDSOME MEN ARE."

**SCENE 156** CLOSE SHOT ON TWO EXPRESSMEN.  
They look at each other and then one says, "all right, lady. If you want to stick on that trunk, guess we can accomodate you." They start towards her. Cut to--

**SCENE 157** WIDE SHOT ON ROOM.  
The two expressmen pick up the trunk and go out with it. Mrs. Cane seated on it and seeming to enjoy the ride. Mrs. Mulligan follows after them tucking her money in her corsage and closing the door.

**NOTE--**Shoot this scene two ways. Have Mrs. Cane arguing with men who refuse to give her the trunk's destination, then have her follow after it determined that it will not leave her sight.

**SCENE 165** SEMI CLOSE SHOT ON STRELSA.  
Steve enters scene as she looks up with a smile to greet him. Her expression changes as she recognizes him.

**SCENE 166** CLOSE SHOT ON STRELSA.  
Her smile changes to a look of surprise and hatred.

**SCENE 167** CLOSE SHOT ON STEVE.  
He drinks in beauty and is glad he has found her at last but he is also penitent and hopes she will forgive him.

BACK TO SEMI CLOSE SHOT

Steve moves closer and speaks---

**SPOKEN** "MY NAME IS STEVE MARBRIDGE. I LOCATED YOU THROUGH THE THEATRE.  
**TITLE 83** I WANT TO MAKE MY ABJECT APOLOGIES."

Strelsa cannot forget that this is the man who drove her to Winthrop But the name Marbridge interests her. This must be Elton Marbridge's brother. She speaks--



Scene 161 down to table by vase of roses.  
Cont'd.

SCENE 162 SEMI CLOSE SHOT ON STRELSA'S DOOR.  
The maid opens it and there stands Steve. He asks for Miss Cane and the maid shows him in and tells him to be seated while she announces him. What is the name? Steve smiles and tells her she knows him quite well, just announce a friend. The maid hesitates but smiles finally and exits.

SCENE 163 INT. SHOT OF LIVING ROOM. STRELSA'S APARTMENT.  
Semi close shot on Strelsa as she smells a rose. Maid enters and speaks--

SPOKEN 82- "A GENTLEMAN TO SEE YOU. HE LOOKS LIKE A REPORTER."  
TITLE 82

Strelsa nods and tells her to admit him. She leaves. Cut to

SCENE 164 SEMI CLOSE SHOT OF CURTAINED DOORWAY.  
Maid appears and summons Steve who enters in foreground and pauses as he looks around him in astonishment. Then he sees Strelsa and advances towards her.

SPOKEN "NEVERTHELESS, YOU'LL LISTEN TO WHAT I HAVE TO SAY."  
TITLE 87

Strelsa turns on him with a scornful glance and again starts to go, but he detains her gently, but forcefully. He speaks again--

SPOKEN "I DON'T BLAME YOU FOR FEELING BITTER TOWARDS ME BUT I THOUGHT  
TITLE 88 YOU WERE THE WOMAN WHO HAD SEPARATED MY BROTHER AND HIS WIFE."

Strelsa smiles sarcastically and speaks--

SPOKEN "IF THAT WERE TRUE, THERE IS A CERTAIN AMOUNT OF CHIVALRY DUE  
TITLE 89 ANY WOMAN."

Steve willingly admits this by his actions. Strelsa watches him, then looks away, trying to hide back the tears---

SPOKEN "YOU LITTLE KNOW WHAT YOU DID TO ME THAT NIGHT AND I'LL HATE  
TITLE 90 YOU 'TIL MY DYING DAY."

SPOKEN  
TITLE 83

"MARBRIDGE? OH YES---YOU HAVE A BROTHER, HAVE YOU NOT?"

Steve nods his head. She continues

SPOKEN  
TITLE 85

"I'VE HEARD OF HIM. YOU AND HE ARE EVIDENTLY MUCH ALIKE."

Steve observes that he hopes not. She speaks--

SPOKEN  
TITLE 86

"IT DOESN'T MATTER. NEITHER DO I CARE TO HEAR YOUR APOLOGIES.  
YOUR VISIT IS AN INTRUSION."

She turns and walks away. Steve looks after her and his lips compress as he realizes that he has a tough job ahead of him. He follows her

SCENE 168

SEMI CLOSE SHOT ON STRELSA AT WINDOW.  
Steve comes up and speaks--

Steve steps out into the hall and circles around in amazement. The maid comes in answer to the bell and they carry the trunk and Mrs. Cane into the apartment. Steve gasps "Well, I'm damned." puts his hat on and leaves as the maid shuts the door.

NOTE--shoot this two ways as per discussion.

SCENE 172

WIDE SHOT OF STRELSA'S LIVING ROOM.  
The two expressment enter with the maid. They set the trunk down and Strelsa turns and sees her mother.

SCENE 173

CLOSE SHOT ON STRELSA.  
Show surprise, then consternation and finally joy. She starts for her mother.

SCENE 174

SEMI CLOSE SHOT ON MRS. CANE.  
She sits on the trunk and extends both hands lovingly, saying--

SPOKEN  
TITLE 92

"DARLING"

Then she hops off the trunk and Strelsa rushes into her arms. The maid leads the two expressment to the bedroom with the trunk.

She walks out of scene. Steve feels that she has a right to her anger, but he has determined to win her over. He follows her---

WIDE SHOT ON ROOM.  
Strelsa calls the maid and is about to have him shown out when Steve advances and whirls her around, holding her by the arms. He gazes into her eyes and exclaims---

"I HAVEN'T SLEPT A WINK SINCE THAT NIGHT I FIRST MET YOU---AND I'M GOING TO MAKE YOU FORGIVE IF IT'S THE LAST THING I DO."

He says, "goodbye" and goes out of the room.

CLOSE SHOT ON STRELSA.  
She stands gazing after him, her expression stern and angry. She laughs---- a swell chance he has of ever winning her forgiveness. She laughs at the thought.

**SEMI CLOSE SHOT ON STRELSA'S FRONT DOOR.**  
Steve sweeps into the scene, grabs up his hat from a table and opens the door. There stand the two expressmen with the tin  
On " " " " " "

"ALL THIS IS ON CREDIT, MUMSY DEAR. IT WILL HAVE TO BE PAID FOR. I'M TO PLAY THE LEAD IN WINTHROP'S NEW PLAY, IT CAME ABOUT VERY SUDDENLY."

Mrs. Cane is delighted and then Strelsa calls the maid and tells her to see that her mother is made comfortable. The maid smiles and Mrs. Cane stoops and kisses Strelsa saying, "you are a wonderful daughter my dear." Then she goes with maid. Strelsa stares into space with a strained expression and slowly lowers her head and sobs--just once and looks down at the floor.  
FADE OUT.

DEFINITION OF A SNOB(not WEBSTER'S)  
ONE WHO NEVER HAD MONEY BUT SUDDENLY ACQUIRES MONEY AND ACTS LIKE  
SUCH A FOOL, THAT THEY OUGHT TO HAVE THEIR MONEY TAKEN AWAY  
FROM THEM.

EXTERIOR SHOT OF TERRACE AND STEPS, POWERS ESTATE.

FADE IN on limousine car at foot of steps. This car gorgeous. Footman and driver in uniform if possible for a flash. Ruth, in her new clothes descends the steps like a queen, very bored and haughty. As she reaches the car, she pauses. Cut to

SEMI CLOSE SHOT OF RUTH.

She examines her purse to see if she has enough money to go



SCENE 175 CLOSE SHOT ON STRELSA AND HER MOTHER.  
Joyful and loving greetings.

BACK TO WIDE SHOT.  
Strelsa laughs over her mother's story of following the trunk,  
leads her to the divan and both sit down to talk.

SCENE 176 SEMI CLOSE SHOT ON STRELSA AND HER MOTHER ON DIVAN.  
Strelsa puts a pillow behind her mother, laughs and gives her  
another hug and then Mrs. Cane tells her "Ruth is married."  
Strelsa repeats "Ruth married?" register this----then Mrs. Cane  
tells her all about Tom, his rich folks and the five hundred  
dollars he gave her. Strelsa is delighted. Then her mother glances  
about the room with admiration and curiosity. Strelsa sees this  
and her smile changes to a look of apprehension. What can she  
tell her mother? Mrs. Cane turns and speaks----

SPOKEN  
TITLE 93

"WHAT DOES ALL THIS LUXURY MEAN? HERE I'VE BEEN WORRYING ABOUT  
YOU SOMETHING TERRIBLE."

Strelsa laughs to hide her embarrassment and explains it all by  
saying---

She admits she has been so busy but she surely will write her  
tomorrow. Then she smiles and offers him her cheek to kiss. He  
takes a handkerchief from his pocket, rubs her lips vigorously,  
kisses the squealing girl and fairly dumps her into the car.  
The chauffeur turns to his wheel as Tom calls out, "shoot". The  
car drives off and Tom gazes after it with a smile.

SCENE 179

CLOSE SHOT ON TOM.  
He laughs and then shakes his head and says---

SPOKEN  
TITLE 99

"BEAUTIFUL----BUT DUMB."

He turns to go into the house. FADE OUT.

SUBTITLE 100 WHEN A DETERMINED MAN LIKE STEVE MARBRIDGE FALLS IN LOVE. IT IS  
A SIMPLE MATTER TO LEARN WHEN STRELSA SEEKS RELAXATION AT THE  
BEACH.

SCENE 180

EXTERIOR LONG SHOT ON BEACH.  
FADE IN on a semi close shot of Steve in white flannels standing  
on the boardwalk looking for Strelsa.



Scene 178  
Cont'd

shopping. Let her show a roll of bills that would choke a cow. Then she rouges her lips as she gazes into a gold vanity box. Tom in golfing suit and carrying his bag comes up and watches her. She does not see him. He laughs--a short laugh--he hates this lip rouging stuff. Then she looks up and gives him a sweet smile--but still with that bored air. He speaks---

SPOKEN  
TITLE 96

"I READ ABOUT YOUR SISTER PLAYING THE LEAD IN WINTHROPE'S NEW PRODUCTION. SHE MUST BE A CLEVER GIRL."

Ruth seems mildly interested and replies---

SPOKEN  
TITLE 97

"ISN'T THAT NICE? I'M AFRAID STRELSA WILL NEVER SET THE WORLD ON FIRE, BUT SHE'S AMBITIOUS. BUY SOME SEATS FOR THE OPENING, MY DEAR."

With that she starts to get in the car but Tom stops her and asks--

SPOKEN  
TITLE 98

"WRITTEN YOUR MOTHER YET?"

SCENE 183

SHOT ON BEACH.  
Strelsa with parasol comes into scene as Steve steps up and confronts her. When she sees him, she freezes him with a look but he laughs and tells her she can't get away with that with him. He speaks--

SPOKEN  
TITLE 101

"I WANT YOU TO SIT DOWN SOMEWHERE AND HAVE A HEART TO HEART TALK WITH ME. BETTER NOT REFUSE OR I'LL PICK YOU UP LIKE A SACK OF MEAL AND MAKE YOU OBEY ME."

Strelsa smiles sarcastically. Yes---? But another glance into his steel-gray eyes and she hesitates, finally shrugs her shoulders and they go out of scene.

SCENE 184

SHOT ON BEACH. PICTURESQUE BACKGROUND.  
Strelsa and Steve come to rock, she sits down and he stands before her--or sits down with her perhaps. He looks at her severely, she looks away as if not interested in him or anything he might have to say.

Then he speaks--

SPOKEN  
TITLE 102

" I HEARD AN UGLY REMARK ABOUT YOU AND WINTHROPE AT THE CLUB. IN VIEW OF YOUR SUDDEN RISE TO AFFLUENCE, I'D LIKE AN EXPLANATION."

Scene 180  
Cont'd

NOTE--wish we could get a shot of the bathing beauty contest here.

SCENE 181

SEMI CLOSE SHOT OF BEACH UMBRELLA.  
Seated in two chairs is Strelsa and her mother. Strelsa is studying her part while her mother knits. Strelsa looks up and laughs.

FLASH SHOT OF GANG TOSSING MAN IN CANVAS NET.

BACK TO UMBRELLA. Strelsa calls her mother's attention to it and she looks up and smiles. She finally tells her mother she is going to walk along the beach. She leaves the scene.

NOTE--be careful of your backgrounds as this story is supposed to happen in New York City.

SCENE 182

SEMI CLOSE SHOT ON STEVE.  
He sees Strelsa and leaves.

BACK TO SEMI CLOSE SHOT.  
Strelsa hesitates and still afraid to disobey him, she sits down again and acts as if she had decided to stay of her own free will. Steve continues---

SPOKEN  
TITLE 106

"I DON'T BELIEVE WHAT I HEARD, YET NATURALLY I AM PUZZLED OVER YOUR SUDDEN TRANSFORMATION."

Strelsa LOOKS DOWN AND MARKS LINES in the sand with her parasol. She is perturbed. She fears what this forceful man is going to find out. He speaks again--

SPOKEN  
TITLE 107

"STRELSA---HAVE YOU EVER THOUGHT OF MARRYING A MAN WHO LOVED YOU AND COULD TAKE CARE OF YOU?"

Strelsa thinks a moment and replies, "All girls think of that sometime in their lives." Steve nods----

SPOKEN  
TITLE 108

"THIS STRUGGLE YOU ARE GOING THROUGH TO REACH FAME, IS IT WORTH WHILE?"

Scene 184  
Cont'd

Strelsa stares at him in amazement . Then she angrily replies---

SPOKEN  
TITLE 103

"I DON'T HAVE TO EXPLAIN ANYTHING TO YOU".

She tosses her head and looks away.

SCENE 185

CLOSE SHOT ON STEVE.  
He smiles and speaks---

SPOKEN  
TITLE 104

"SINCE YOU ARE THE GIRL I AM GOING TO MARRY, IT IS NATURAL THAT  
I WANT TO PROTECT YOUR NAME."

SCENE 187

CLOSE SHOT ON STEVE.  
He speaks sharply--

SPOKEN  
TITLE 105

"SIT DOWN."

(print this big)

She hears this and bursts into laughter. But first let her show  
a flash of apprehension at the thoughts of him going away. It is  
an unconscious reflection of her thoughts. Then let her laugh and  
turn on him angrily. She speaks--

SPOKEN  
TITLE 112

" I WOULDN'T MARRY YOU IF YOU WERE THE LAST MAN ON EARTH, YOU  
MARBRIDGE, YOU BRUTE."

After that nasty cut, she hurries away.

SCENE 189

CLOSE SHOT ON STEVE.  
He feels the cut of her verbal lash for a moment, then he smiles  
and shows that he feels some day, somewhere, he will find her  
and keep her for always.

SCENE 190

ANOTHER SHOT ON ROCKS.  
Strelsa moves into scene rapidly, turns and shows her anger as  
she looks back. Then she gradually comes to normal and finally  
smiles- as if the memory of his words was pleasing--- at least  
when she was alone to think of them. FADE OUT.

SUBTITLE 113 THE OPENING NIGHT OF THE NEW PLAY.



Scene 187  
Cont'd

Strelsa Replies,

SPOKEN  
TITLE 109

"THE MONEY THAT ATTENDS FAME IS WELCOME, ESPECIALLY WHEN ONE HAS OTHER DEPENDENT UP THEM."

Steve nods again. He recalls the letter he found the night of the storm. He gets to his feet and stands close in front of her. her speaks---

SPOKEN  
TITLE 110

"IT ISN'T GOOD FORM TO SPEAK OF MONEY, BUT I HAVE ENOUGH FOR TWO ---AND A DOZEN MORE."

She makes an ugly remark about his wealth. He tells her he does not condone his brother's actions and----

SPOKEN  
TITLE 111

"I AM GOING BACK WEST IN A FEW DAYS. I WISH YOU WOULD GO WITH ME, AS MY WIFE--FOR, I LOVE YOU."

SCENE 188

CLOSE SHOT ON STRELSEA ~~standing in the center of the room~~ ~~on ground~~

SCENE 197

WIDE SHOT OF AUDIENCE APPLAUDING.

SCENE 198

SHOT OF RUTH AND PARTY IN BOX APPLAUDING.

SCENE 199

SHOT OF CURTAIN.  
Strelsa bows and gets flowers. STOCK STUFF.

SCENE 200

SHOT OF AUDIENCE STARTING TO LEAVE.

SCENE 201

STRELSEA'S STAGE DRESSING ROOM.  
Strelsa's maid opens door and Strelsa enters in costume. She carries her flowers, stands in the center of the room all smiles as the maid prattles about how wonderful she is. Then Strelsa looks at the card on the roses.

INSERT

CARD ON ROSES.

From one who is willing to wait.

Strelsa knows it is from Steve and she cannot fool her own conscience. She knows----that this man has taken an important place in her heart. Then she hands the bouquet to the maid and goes to her dressing table.



SCENE 191 THEATRE STOCK STUFF HERE AS ARRANGED.  
Want a FADE IN.

SCENE 192 SEMI CLOSE SHOT ON BOX.  
In evening dress are Tom Powers, his mother and father, Ruth and Mrs. Cane.

SCENE 193 CLOSE SHOT ON STEVE IN ORCHESTRA SEAT.  
He watches Strelsa with admiration.

SCENE 194 CLOSE SHOT ON WINTHROPE BY VELVET CURTAIN.  
He watches Strelsa with covetousness.

SCENE 195 CLOSE SHOT ON MRS. CANE.  
She watches Strelsa with tears of pride in her eyes.

SCENE 196 SEMI CLOSE SHOT OF STRELSA ON STAGE.  
Just a dim background but let her deliver lines suitable to character. Suggest a death scene. Roman warrior dead on ground.  
~~Strelsa watches and listens as the~~ CURTAIN.

SCENE 197 WIDE SHOT OF AUDIENCE APPLAUDING.

SCENE 198 SHOT OF RUTH AND PARTY IN BOX APPLAUDING.

SCENE 199 SHOT OF CURTAIN.  
Strelsa bows and gets flowers. STOCK STUFF.

SCENE 200 SHOT OF AUDIENCE STARTING TO LEAVE.

SCENE 201 STRELSA'S STAGE DRESSING ROOM.  
Strelsa's maid opens door and Strelsa enters in costume. She carries her flowers, stands in the center of the room all smiles as the maid prattles about how wonderful she is. Then Strelsa looks at the card on the roses.

INSERT CARD ON ROSES.

From one who is willing to wait.

Strelsa knows it is from Steve and she cannot feel her own conscience. She knows----that this man has taken an important place in her heart. Then she hands the bouquet to the maid and goes to her dressing table.

## SCENE 202

CLOSE SHOT OVER STRELSA'S SHOULDERS AT DRESSING TABLE.  
A beautiful shot with reflection in mirror. She sighs and is happy--she admires herself in the glass.

## SCENE 203

SHOT OUTSIDE DOOR OF DRESSING ROOM.  
A boy in page uniform ushers up Tom, Ruth Mr.&Mrs. Powers and Mrs. Cane. He knocks on the door and they go in. Comedy touch here as the boy tries to get a peek at Strelsa in the room and the maid pushing him away. He sighs as if he wishes he were big enough to have a beautiful actress love him. Then he exits.

## SCENE 204

SHOT ON DRESSING ROOM.  
Strelsa has risen to her feet and stares into camera--looking with joy at the group.

## SCENE 205

SEMI CLOSE SHOT ON FAMILY GROUP.  
All smiles in admiration.

## SCENE 206

WIDE SHOT OF DRESSING ROOM.  
Ruth rushes to her and they hug each other, laughing and talking in a jangle of words. Then Ruth introduces her husband, his father and mother and then from behind, comes Mrs. Cane. Strelsa takes her in her arms and kisses her.

## SCENE 207

CLOSE SHOT OF STRELSA WITH MOTHER IN ARMS.  
Shoot over the little lady's shoulder. Strelsa laughing and crying in pure joy. Then she looks up and her smiles freezes.  
CUT TO.

## SCENE 208

SEMI CLOSE SHOT OF DOOR.  
It is now open and there, immaculate in his evening clothes stands Winthrop. He seems to be saying, "well done Strelsa. I have kept my part of the bargain, see that you keep yours."

BACK TO STRELSA.  
She looks at him in terror as she realizes that all this happiness must be paid for in bitterness. FADE OUT.

SUBTITLE  
114

SUCCESS.

## SCENE 209

INTERIOR SHOT OF STRELSA'S APARTMENT.  
SHE reclines upon a chaise lounge in the foreground. About her the morning papers. Her mother sits at her feet and reads from the different criticisms. All seem favorable according to Mrs. Cane's gurgles of joy and smiles. Strelsa listens and tries to smile.

**SCENE 210** CLOSE SHOT ON STRELSA.  
She turns her head away and a tear fills her eye.

**SCENE 211** CLOSE SHOT ON MRS. CANE.  
She stops reading as she sees Strelsa. "Why, my dear--you are crying---but why?"

**S** BACK TO SEMI CLOSE SHOT ON THE TWO.  
She gets up and pets Strelsa, then bursts into laughter as she realizes that this is the reaction and they are tears of joy.

**SCENE 212** INT. MARBRIDGE LIVING ROOM.  
STEVE ALSO IS reading the articles and crushes the paper in his hands as if it were the cause of taking this girl from him.

**SCENE 213** INT. SHOT OF WINTHROPE'S APARTMENT.  
Winthrop in dressing gown reads the papers and meditates on the fact that Strelsa is acclaimed. He gazes at her photo on the table and smiles. To him she is not only an actress,---she is a woman. FADE OUT.

~~SUBTITLE~~ THE SECOND NIGHT OF THE PLAY.  
115

**SCENE 214** EXT. SHOT OF THEATRE(NIGHT)  
FADE IN on the crowd coming out. CUT TO--

**SCENE 215** CLOSE SHOT ON DOOR OF DRESSING ROOM. (NIGHT)  
The page boy appears and hands the maid a note. Let the boy be a plastered hair, pimply-faced nut who visions----

DISSOLVE TO

**SCENE 216** CLIMAX OF PLAY.  
Let the boy dressed in a hand made outfit to look something like the Roman soldier, be seen sitting on a rock while Strelsa in her costume kneels beside him and begs for him to forgive her and take him back to his heart. He grudgingly consents and she, giving a cry of joy, picks him up in her arms and kisses him, then drops him like a hot potato.

DISSOLVE TO

**SCENE 217** CLOSE SHOT OF BOY.  
He has fallen over a bucket. He gets up, rubs his eyes, grins sadly and exits.

NOTE--THE BIG LAUGH HERE MIGHT WARRANT THIS SHOT.



**SCENE 218** INT. SEMI CLOSE SHOT OF STRELSA AT DRESSING TABLE.  
She reads the note.

**INSERT** NOTE ON INITIALED PAPER.

Come to my apartment directly  
after the performance.

B.W.

**SCENE 218a** CLOSE SHOT ON STRELSA.  
She smiles grimly. The time to settle her part of the contract  
has arrived. Strelsa is still in her stage costume.

**SCENE 219** INT. SHOT ON WINTHROPE'S APARTMENT(NIGHT)  
Togo is putting the finishing touches to a table set for two.  
Winthrop stands by and superintends the job. He rearranges the  
flowers, puts a pillow in Strelsa's chair and then tells Togo

**SPOKEN** "WHEN THE YOUNG LADY ARRIVES, YOU MAY GO FOR THE NIGHT."  
**TITLE 116**

~~**SCENE 220**~~ EXT. SHOT OF TAXI WAITING AT STAGE DOOR. (NIGHT)  
Steve stands by waiting for Strelsa to come out.

**SCENE 221** INT. SHOT OF STRELSA'S DRESSING ROOM DOOR.  
Shoot from stage. Strelsa, fully dressed comes out as the maid  
opens the door. She tells the maid to inform her mother not to  
wait up for her. The maid nods, closes door and Strelsa starts for  
the door.

**SCENE 222** CLOSE SHOT OF STAGE DOOR INTERIOR(NIGHT)  
A door with window in it typical of stage doors a chair and a  
mail rack with some letters in. The old doortender gets up as  
Strelsa enters scene and informs her that a gentleman has been  
waiting some time and inquired when she would be dressed. Strelsa  
goes to window in door and looks out.

FLASH SHOT OF STEVE BY TAXI.

Strelsa turns and speaks hurriedly as if afraid of Steve seeing  
her.

**SPOKEN** "I'LL GO OUT THE FRONT WAY."  
**TITLE 117**



SCENE 222  
Cont'd.

She exits hurriedly and the doorman nods, sits down and starts to read a paper.

SCENE 223

INT. SHOT OF WINTHROPE'S APARTMENT.  
He surveys the table and smiles. Then he pours himself a cordial and drinks it.

SCENE 224

EXT. SHOT OF STEVE AND TAXI. (NIGHT)  
He looks at his watch--is tired of waiting and starts for door.

SCENE 225

INT. SHOT OF STAGE DOOR. (NIGHT)  
Steve enters and questions the doorman. He tells him Miss Cane has gone. Steve does not believe him. The man explains that she went out the front way. Steve thinks----the maid enters scene fully dressed with hat and coat, she hears Steve questioning the man, then steps up and calls Steve aside. He comes to foreground and she looks at him significantly, slips Winthrop's note into his hand and goes out without a word. Steve reads it and his blood boils. That beast commanding her----

FLASH NOTE

~~He goes to doortender and asks him Winthrop's address. The man gives it to him and he hurries out.~~

SCENE 226

EXT. SHOT OF TAXI AT STAGE DOOR. (NIGHT)  
Steve comes out, gets in taxi after giving the man the address and drives away.

SCENE 227

INT. WIDE SHOT OF WINTHROPE'S APARTMENT(NIGHT)  
Strelsa is there and Winthrop welcomes her with a smile. Have Strelsa just stand as if in a daze. Winthrop starts to lead her to a chair after removing her hat and wrap. He points to the table and tells her he is delighted to have her there. She looks down at table then up at him.

SCENE 228

CLOSE SHOT ON STRELSA.  
SHE LOOKS UP AT HIM IN A PLEADING MANNER, and speaks,

SPOKRN  
TITLE 118

"I CAME TO APPEAL TO YOUR BETTER NATURE. RELEASE ME FROM OUR---  
AGREEMENT. IN RETURN I PROMISE TO WORK LIKE A SLAVE FOR YOU."

SCENE 229

CLOSE SHOT ON WINTHROPE.  
His smile fades as he realizes that she is going to try and get out of it. He shakes his head and smiles, then looks at her sternly., saying

SPOKEN  
TITLE 119

"TOMORROW NIGHT YOUR NAME GOES UP IN ELECTRIC LIGHTS AS A STAR.  
I'VE LIVED UP TO MY WORD TO THE LETTER."

SCENE 230

SEMI CLOSE SHOT ON THE TWO.  
Strelsa tries to explain to him that she wants to be honest with him and yet he must know that she couldn't go through with it. Winthrope seizes her and holds her in his arms, telling her how beautiful she is, what wonders he can do for her and she is a little fool to refuse his friendship. She jerks away and faces him defiantly. Then she asks--

SUBTITLE  
120

"AND WHAT ABOUT THE SUCCESS OF THE PLAY IF I QUIT?"

Winthrope passionately declares----

SPOKEN  
TITLE 121

"WHAT DO I CARE FOR PLAYS WHEN I WANT YOU."

Strelsa, rises to her full height and says----

SPOKEN  
TITLE 122

"I'D RATHER GO BACK TO THE GUTTER."

SCENE 231

WIDE SHOT OF ROOM.  
Strelsa goes to table and picks up her hat and puts it on. Winthrope crosses to the curtained doorway, turns and bars her way as Strelsa runs to beat him. She tries to pass him, but he seizes her in his arms and tells her the doors are locked.

SCENE 232

CLOSE SHOT OF THE TWO.  
Winthrope's face close to hers as he holds her in his arms. She draws back in terror and struggles to get loose. He speaks--

SPOKEN  
TITLE 123

"YOU LITTLE CHEAT. DO YOU THINK YOU CAN PLAY FAST AND LOOSE WITH ME?"

He tries to kiss her.

SCENE 233

SEMI CLOSE SHOT ON THE TWO.  
As Strelsa struggles in his arms, Winthrope is seen to stagger and fall unconscious as if struck from behind, Strelsa leaps back in horror and---

SCENE 234 CLOSE SHOT ON STRELSA  
She looks down at Winthrope in terror. Then she looks up and sees--

SCENE 235 CLOSE SHOT ON TOGO AT CURTAINS.  
He smiles and speaks----

SPOKEN  
TITLE 124 "'SALL RIGHT MISSE. JUST GET GOOD STIFF WHACK ON HEAD. HE ALL  
RIGHT SOON, YOU GO NOW, QUICK."

BACK TO WIDE SHOT.  
He enters room and goes to phone to call doctor. As he finishes,  
Strelsa starts for the doorway when Steven enters in a rush. He  
pauses, sees her, sees Togo and then the body on the floor. He  
asks, "what has happened Togo sets phone down and goes to him,  
bows and explains. Steve starts to laugh, takes out a fifty dollar  
bill, hands it to him and says,

SPOKEN  
TITLE 125 "GOOD BOY. WHEN HE COMES TO, TAP HIM AGAIN FOR ME."

BACK TO WIDE SHOT.  
Steve turns to Strelsa and leads her out. Togo bows and goes to  
table by the body of Winthrope. Picks up a book and lights a  
cigarette.

SCENE 236 SEMI CLOSE SHOT ON TOGO.  
He enjoys his cigarette, opens the book and stares at the title.

INSERT

BOOK with title-

WHERE DO WE GO WHEN WE DIE?

Togo smiles and looks down at his prostrate master, then settles  
back to read.

SCENE 237 EXT. SHOT OF TAXI AT CURB. (NIGHT)  
Steve and Strelsa come to the taxi, he opens the door and Strelsa  
turns and asks----

SCENE 238 CLOSE SHOT ON THE TWO.  
Strelsa is smiling now and looking up, asks

SPOKEN  
TITLE 126 "WHERE ARE YOU TAKING ME?"

Scene STEVE LOOKS DOWN at her with a loving smile. he says  
238 Cont.

SPOKEN "I'M NOT TAKING YOU ANYWHERE. IT'S UP TO YOU TO SAY WHERE YOU WANT  
TITLE 127 TO GO."

Strelsa realizes that he wants a declaration from her. She looks away, thinks a moment and then smiles and answers----

SPOKEN "I ALWAYS DID LIKE THE WEST."  
TITLE 128

Steve gives a whoop of joy, grabs her and kisses her. Cut to

39 SEMI CLOSE SHOT ON TAXI. (NIGHT)  
They get in and drive off. FADE OUT.

THE END.



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